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Salutatory !

¶ Greetings, Reader ! Unless we have been misinformed, you are a co-worker with the publishers of this Bulletin of the National Conference of Music Supervisors. So here's a hand-clasp and a welcome of brotherhood ! And we are a goodly company. This issue is going to more than six thousand addresses of men and women who, we are told, are interested in school music education, all over the country. It is going to them without charge or obligation on their part. It goes to them with a purpose. What does this mean and how does it happen ? Well, here's a bit of history.

¶ About seven years ago, so the story runs, P. C. Hayden issued a call to teachers of music in the public schools to meet him in Keokuk, Iowa, to talk over a theory he had worked out in the method of teaching music to children. A generous proportion answered the summons, and for some days there were warm discussions over the new idea. When the sessions were concluded--if an armistice may be called a conclusion--a wonderful discovery had been made, altho it was not the one that good brother Hayden had brought those folks together to discuss.

¶ The discovery was the formation of a new group consciousness; the realizing, with a new force, that the music supervisors of the country were people with ideas who had on their hands a big job calling for all their combined wisdom. And the National Conference of Music Supervisors was formed--a band of earnest musicians bent on making a musical nation of America thru teaching the children.

¶ There have been annual meetings for seven years--we're going to have, in another issue, some of the high lights of these meetings--and all the time, like any live thing, the conference has been stretching out and growing. At the recent meeting in Minneapolis the steady growth of the organization suggested the possibility of trying to get welded together ALL of the supervisors and teachers of school music. Hence this bulletin, and hence this free delivery to you. We want to strike up an acquaintance, fellow worker.

¶ This annual conference of ours is a practical meeting for the comparing of ideas by people who are, day after day, in the midst of a practical problem--the music education of the youth of the land. Seven years have helped to formulate some valuable suggestions--but the work is only begun. Those of us who have been at the conferences have gained much; we want you, reader, to aid us to gain more; and we believe we have something for you. It's a great co-operation we are seeking; a man and woman's shoulder to shoulder piece of work. ARE YOU WITH US ?

AN OPEN FORUM

This Bulletin is intended primarily to serve as a medium of interchange of ideas between present and future members of the National Conference of Music Supervisors and all other persons who are interested in the question of music in schools.

We want to print the best material we can obtain, and we expect every reader to assist in this desire. Before our next issue early in November there will have been a large number of state teachers' meetings. If at any of them you hear a paper or a part of a paper—even a paragraph—that is valuable for the rest of us, get it and send it on to the Editor of this Bulletin.

And if you have any comment on any of the material in this number, if you have any suggestion for making succeeding issues better,—well the editor wants to hear from you!

STANDARDIZING REQUIREMENTS FOR MUSIC TEACHERS

In several states of the Middle West considerable progress has been made in the matter of state requirements for permission to teach music publicly or privately. Next month we shall set forth what has been done in Ohio, Illinois, and Minnesota. May we hear from other states?

THE MENTAL STUDY OF MUSIC

In that excellent English monthly, *The Music Student*, we find an article with the above striking title. Considering especially piano playing the author says:

"No proof is needed of the fact that students almost universally take every new piece to the instrument without forethought of any kind."

He concludes that this procedure fixes the habit of working from instrument to sense instead of sense

to instrument as it should be. What is the case with school music? Is it not almost universal with our pupils that they must sing a song in order to see how it sounds instead of singing it to make it sound the way it is thought? Consider how much thought we are training our pupils to put into their work *before* they begin singing a song. Is ear training the basis of strong intelligent sight singing, and is imagination or creative thought the basis of ear training?

OUR ADVERTISERS

The advertisements in the Bulletin are by no means the least valuable part of the reading matter. They have to do with the tools with which we all work; they touch that important part of our activity—the material. Most of these advertisements have been composed especially for the magazine and the particular type of readers you and I are. They are worthy of careful scrutiny. Test them. See if you are not well repaid.

COMMUNITY MUSIC

All over the country there are events which show that the supervisors of music in the public schools are feeling that their field of work stretches beyond the school room and includes more than the children. In a later issue we wish to print reports of experiments in general chorus singing by adults in which the pamphlet *18 Songs for Community Singing* published for the National Conference of Music Supervisors* or similar material has been used. The Extension Division of the University of Wisconsin publishes a ten cent bulletin which reviews the entire problem of Community Music.

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